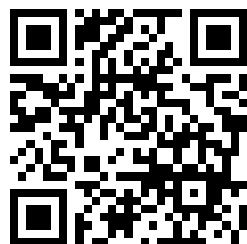


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The musical score is written for a piano and four voices (Soprano, Alto, Tenor, Bass). The key signature is E-flat major (three flats: B-flat, E-flat, A-flat). The time signature is 4/4. The piano introduction begins with a series of chords in the right hand and a descending eighth-note scale in the left hand. The vocal entry is marked with a circled '8' and begins with the lyrics 'No beams of light'. The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand. The score includes dynamic markings such as *p* (piano), *cresc.* (crescendo), and *mf* (mezzo-forte). The piano part features several sixteenth-note passages in the left hand, some marked with a '6'.

8

*mf* No beams of light

*mf* No beams of light

*mf* No beams of light

*mf* No beams of light

No beams of light

8

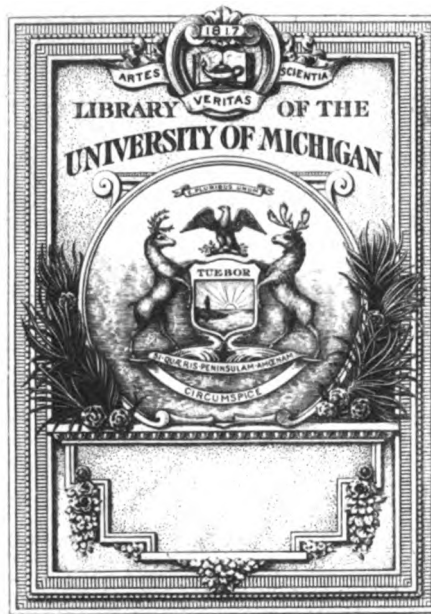
*mf*

6 6 6

# Gethsemane

Gustav Strube, Helen Archibald Clarke

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THE GIFT OF  
Prof. A. A. Stanley















783  
543

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*EDITION OF ORATORIOS,*  
*CANTATAS & CHORUSES*



# GETHSEMANE

Symbolic Rhapsody for Chorus of  
MIXED VOICES  
and Orchestra

n 1.00

GUSTAV STRUBE

*THE BOSTON MUSIC CO., BOSTON, MASS.*



Gift of  
Prof. Albert Stanley

D.F.





# GETHSEMANE

Symbolic Rhapsody for Chorus of  
MIXED VOICES  
and Orchestra

BY

GUSTAV STRUBE

To words by  
HELEN ARCHIBALD CLARKE



Vocal Score n 1.00

BOSTON, MASS.  
**THE BOSTON MUSIC COMPANY**  
NEW YORK : G. SCHIRMER      LONDON : SCHOTT & CO.  
SYDNEY : PALING & CO. LTD.

Music

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2023

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Prof. Albert Stanley  
glo

To Dr. Arthur Mees

Transcribed  
1912

3

# Gethsemane

## Symbolic Rhapsody

For Chorus of Mixed Voices and Orchestra

HELEN ARCHIBALD CLARKE

GUSTAV STRUBE

Adagio (♩ = 56)

Piano

*ppp* *R.H.* *pp*

*un poco agitato*

*stringendo* *cresc.*

6 10 7

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## ① Un poco andante

First system: Treble and bass staves with piano accompaniment. The right hand features a melodic line with grace notes and slurs. The left hand has a steady eighth-note accompaniment. A fermata is placed over the first measure of the right hand.

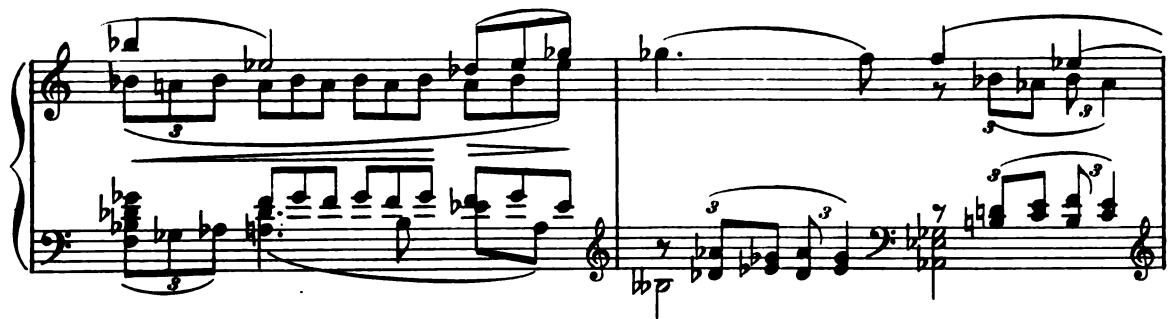
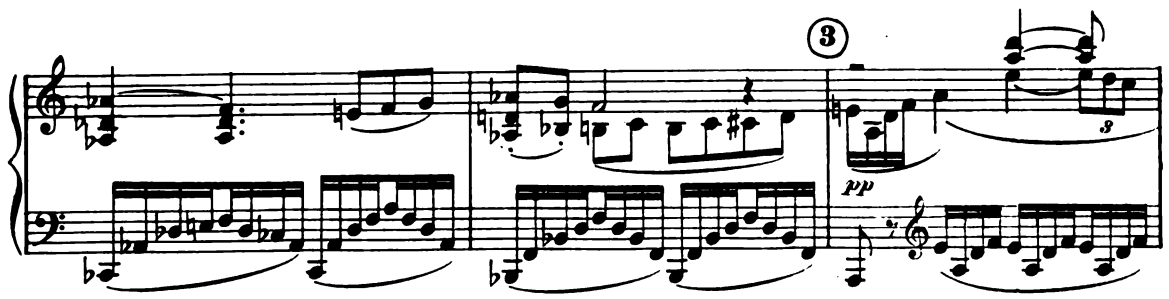
Second system: Continuation of the first system. The right hand has a fermata over the first measure. The left hand continues with eighth notes. A *dim.* (diminuendo) marking is present at the end of the system.

Third system: Continuation of the first system. The right hand has a fermata over the first measure. The left hand continues with eighth notes. A *slentando* (ritardando) marking is present at the end of the system.

② Tempo I  
*dolce*

First system: Treble and bass staves. The right hand has a melodic line with triplets and slurs. The left hand has a steady eighth-note accompaniment. A *pp* (pianissimo) marking is present at the beginning of the system.

Second system: Continuation of the first system. The right hand has a fermata over the first measure. The left hand continues with eighth notes.



The musical score consists of five systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, slurs, and triplets. Dynamic markings like *mf*, *p*, *ff*, and *dim.* are present. Performance instructions include *agitato*, *slentando*, and *Grandioso (Tempo I)*. A circled number 5 is located above the third system. The score is written in a key with one flat (B-flat) and a 2/4 time signature.

*agitato*

*Grandioso (Tempo I)*

*mf*

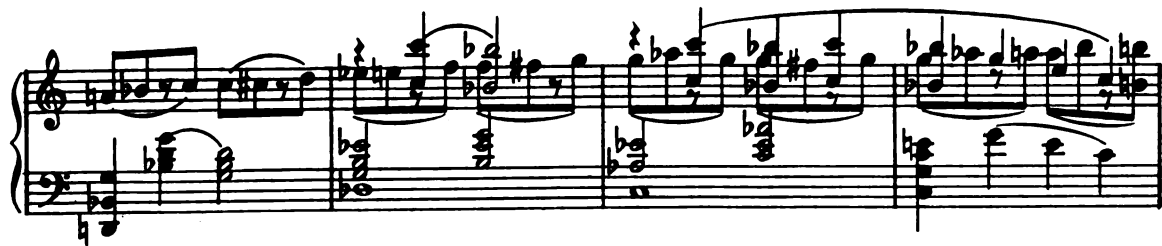
*slentando*

*cresc.*

*ff*

*dim.*

*p*



7 Andante  
SOPRANI *pp*

ALTI *pp* They sleep! They sleep! Lost in be-numb-ing

TENORI *pp* They sleep! They sleep! Lost in be-numb-ing

BASSI *pp* They sleep! They sleep! Lost in be-

They sleep! They sleep! Lost in

7 Andante (♩=66)

*pp*

*sempre pp*

dreams While an - gels weep.

*sempre pp*

dreams While an - gels weep.

*sempre pp*

numb - ing dreams While an - gels weep.

*sempre pp*

dreams While an - gels weep.

*dolce*

*p*

*pp*

3

*p*

*cresc.*

5

⑧

*mf*

No beams of light

*mf*

No beams of light

*mf*

No beams of light

*mf*

No beams of light

⑧

*mf*

6

6

6

from an - guish'd stars That

from an - guish'd stars That

from an - guish'd stars

from an - guish'd stars

*animato* yearn and trem-ble through the night Can

*animato* yearn and trem-ble through the night Can

*animato* That yearn and trem-ble through the night

*animato* That yearn and trem-ble through the

*stringendo poco a poco* pierce the heed - less, heav - y bars Im -

*stringendo poco a poco* pierce the heed - less, heav - y bars Im -

*stringendo poco a poco* Can pierce the heed-less, heavy bars

*stringendo poco a poco* night Can pierce the heed - less, heav - y



9 Allegro molto

prisoning their spirits sight.

prisoning their spirits sight.

Imprisoning their spirits sight.

bars Imprisoning their spirits sight.

Detailed description: This block contains the vocal staves for measures 9 and 10. It features four staves: two soprano/tenor staves and two bass staves. The lyrics are written below the staves. Measure 9 is marked with a circled '9'. The tempo is 'Allegro molto'. The key signature has one sharp (F#).

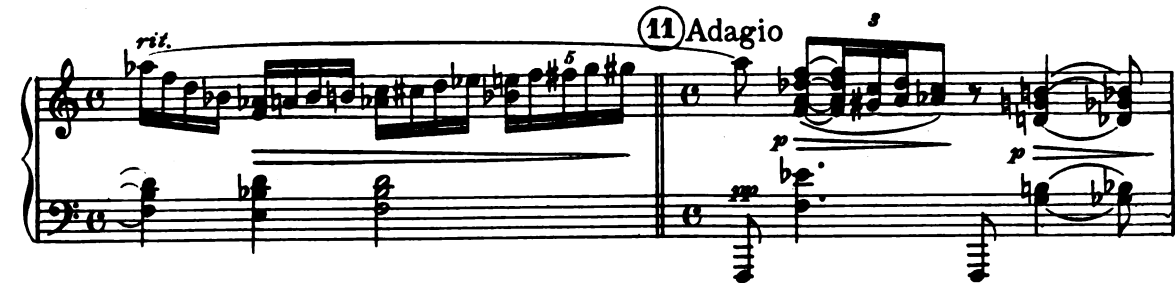
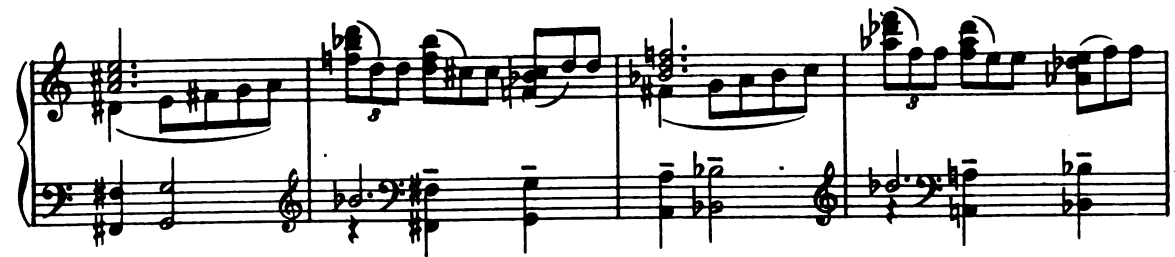
9 Allegro molto (♩=132)

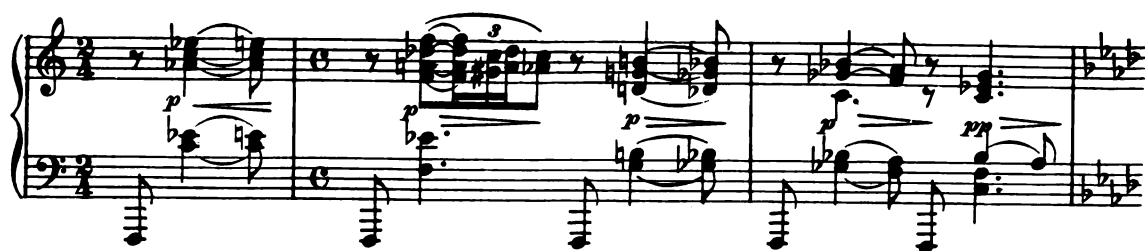
Detailed description: This block contains the piano accompaniment for measures 9 and 10. It features two staves: a treble staff and a bass staff. The tempo is 'Allegro molto' with a tempo marking of ♩=132. The key signature has one sharp (F#).

Detailed description: This block contains the piano accompaniment for measures 11 and 12. It features two staves: a treble staff and a bass staff. The tempo is 'Allegro molto'. The key signature has one sharp (F#).

Detailed description: This block contains the piano accompaniment for measures 13 and 14. It features two staves: a treble staff and a bass staff. The tempo is 'Allegro molto'. The key signature has one sharp (F#).

Detailed description: This block contains the piano accompaniment for measures 15 and 16. It features two staves: a treble staff and a bass staff. Measure 15 is marked with a circled '10'. The tempo is 'Allegro molto'. The key signature has one sharp (F#).





⑫ Un poco andante  
SOPRANI

No sound of sigh-ing, sobbing wind,

ALTI *pp*

No sound of sigh-ing, sobbing wind,

TENORI *pp*

No sound of sigh-ing, sobbing wind,

BASSI *pp*

No sound of sigh-ing, sobbing wind,

⑫ Un poco andante (♩ = 80)

*pp*

6 6

Quiv-er-ing in the Gar-den's gloom

Quiv-er-ing in the Gar-den's gloom

Quiv-er-ing in the Gar-den's gloom

Quiv-er-ing in the Gar-den's gloom

*pp*

6 6

Can break the reck-less cords that

Can break the reck-less cords that

Can break the reck-less cords that

Can break the reck-less cords that

*cresc.* bind Their sense from know - ing des - tin'd

*cresc.* bind Their sense from know - ing des - tin'd

*cresc.* bind Their sense from know - ing des - tin'd

*cresc.* bind Their sense from know - ing des - tin'd

bind Their sense from know - ing des - tin'd

13 *pp* doom.

doom.

doom.

doom.

13 *Molto tranquillo*

Piano accompaniment for measures 13-16. The music features complex triplets and sixteenth-note patterns in both hands. Measure 15 includes a piano (*p*) dynamic marking. Measure 16 includes a diminuendo (*dim.*) marking.

14 Adagio  
SOPRANI

ALTI

*pp*  
A fit-ful start,

*pp*  
a mur-mur'd word!

TENORI

BASSI

14 Adagio

Piano accompaniment for measures 17-20. The music features sustained chords and moving lines in both hands. A piano (*pp*) dynamic marking is present in measure 17.

Musical score for "The Lord's Prayer" featuring vocal and piano parts. The score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one flat (B-flat major/D minor), and the time signature is 4/4. The tempo is marked "Andante".

The vocal parts have the following lyrics:

Soprano: So prone, \_\_\_\_\_ so prone, \_\_\_\_\_ so  
 Alto: So prone, \_\_\_\_\_ so prone, \_\_\_\_\_  $\sharp$ so  
 Tenor: "Our eyes are heav-y, we can-not gird Our loins to-night,  
 Bass: "Our eyes are heav-y, we can-not gird Our loins to-night,

The piano accompaniment consists of a right hand and a left hand. The right hand plays a melody with a prominent eighth-note pattern in the first two measures of the vocal lines. The left hand provides harmonic support with chords and moving lines.

weak, *pp* Do ye not hear the Mas-ter

weak, *pp* Do ye not hear the Mas-ter

*pp* Our eyes are heav - y, we can-not

*pp* Our eyes are heav - y, we can-not

speak? Hear - ing they  
 speak? Hear - ing they  
 gird Our loins to - night,  
 gird Our loins to - night,  
 gird Our loins to - night,  
 gird Our loins to - night,



hear not, nei-ther see; Be - ing, they  
 hear not, nei-ther see; Be - ing, they  
 Our eyes are heav - y, we can - not  
 Our eyes are heav - y, we can - not  
 are not, so it must be.  
 are not, so it must be.  
 gird Our loins to - night."  
 gird Our loins to - night." *espressivo*

The musical score is written for voice and piano. It begins with a vocal line in G major (one flat) and 4/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The lyrics are: "hear not, nei-ther see; Be - ing, they". The piano part has a dynamic marking of *pp* (pianissimo) and a tempo marking of *espressivo*. The score includes various musical notations such as slurs, ties, and dynamic markings like *pp* and *espressivo*. The piece concludes with a final cadence in the piano part.

15 Moderato

17

Sleep on, poor weak- lings, the sod- den ground A fit- ter

Sleep on, poor weak- lings, the sod- den ground A fit- ter

Sleep on, sleep on,

Moderato (♩ = 84)

Sleep on, sleep on,

burden could not bear, The night- mists wrap- ping ye a- round,

burden could not bear, The night- mists wrap- ping ye a- round,

sleep on, sleep

sleep on, sleep

16 Più mosso

With ye their dead- 'ning cold shall share.

With ye their dead- 'ning cold shall share.

on, sleep on.

on, sleep on.

16 Più mosso (♩ = 96)

*mf* *p* *mf*

The wast-ing hours shall live and die, Shud-der-ing in un-con-sum-éd

The wast-ing hours shall live and die, Shud-der-ing in un-con-sum-éd

The wast-ing hours shall live and die, Shud-der-ing in un-con-sum-éd

The wast-ing hours shall live and die, Shud-der-ing in un-con-sum-éd

*p* *fp* *fp*

woe, The wast-ing hours shall live and die

woe, The wast-ing hours shall live and die

woe, The wast-ing hours shall live and die

woe, The wast-ing hours shall live and die

*f* *p* *fp*

Shud - der-ing in un - con - sum - èd woe,

Shud - der-ing in un - con - sum - èd woe,

Shud - der-ing in un - con - sum - èd woe,

Shud - der-ing in un - con - sum - èd woe,

*fp* *f*

And Grief and Sor-row, And Grief and Sor-row, And Grief and

Allegro (♩=116)

And Grief and Sor-row, And Grief and Sor-row, And Grief and

*cresc.* Sor-row, And Grief and Sor-row, And Grief and

*cresc.* Sor-row, And Grief and Sor-row, And Grief and

*cresc.* And Grief and Sor-row, And Grief and

(18) Molto agitato



Sor row pass them by

Sor row pass them by

And Grief and Sor row pass them

Sor row pass them by While

While still so low they lie, so low, so

While still so low they lie, so

by still so low they lie, so low, so

While still so low they lie, so

While still so low they lie, so low, so

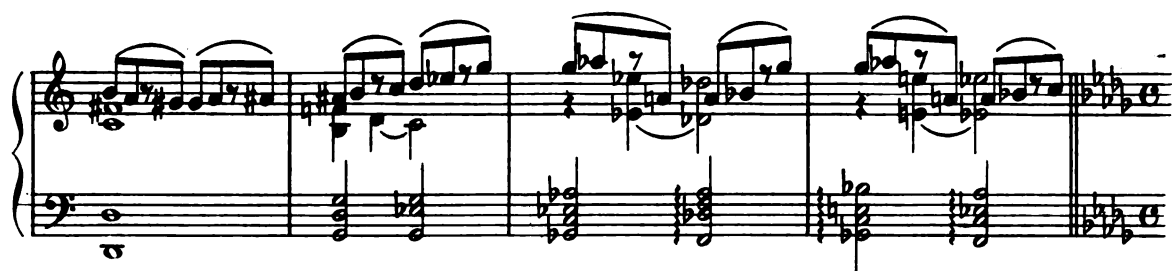
low they lie, so low.

low they lie, so low.

low they lie, so low.

low they lie, so

19 Adagio



(20) Andante  
SOPRANI

In un-born æ - ons of end - less life No Time-child burst-ing the

Andante (♩ = 76)

*pp*

womb of fate Shall come so cloth'd in mys-tic strife,

*cresc.*  
Fraught with vast mean - ing for man's es - tate.

*cresc.*

21 Allegro agitato TENORI *p* Un -

BASSI *p* Un -

21 Allegro agitato (♩ = 112)

*f* *dim.* *p*

done, no wak - ing

done, no wak - ing

*p* *pp* *cresc.*

*f* vis - ion's pow'r

*f* vis - ion's pow'r

*ff* *dim.*



*p*  
Leads them  
*p*  
Leads them

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves have the lyrics "Leads them" written below them. The piano accompaniment features a treble and bass staff. The bass staff has a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure, both marked with a *pp* (pianissimo) dynamic. The treble staff has a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure, both marked with a *p* (piano) dynamic.

to grasp the mys - ter - y,  
to grasp the mys - ter - y,

The second system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves have the lyrics "to grasp the mys - ter - y," written below them. The piano accompaniment features a treble and bass staff. The treble staff has a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure, both marked with a *cresc.* (crescendo) dynamic. The bass staff has a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure, both marked with a *cresc.* dynamic.

22  
22  
*ff*  
L.H.  
*f*

The third system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves have the number "22" written above them. The piano accompaniment features a treble and bass staff. The treble staff has a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure, both marked with a *ff* (fortissimo) dynamic. The bass staff has a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure, both marked with a *f* (forte) dynamic. The bass staff also has the label "L.H." (Left Hand) written above it.

Meno mosso

TENORI

E - ter - ni - ty's

long cho - sen hour

BASSI

E - ter - ni - ty's

long cho - sen hour

Meno mosso

Shows but their spir - it's pov - er - ty.

Shows but their spir - it's pov - er - ty.

(23)

*poco a poco smorzando*

*p*

*dim.*

*dim.*

(24) Adagio  
SOPRANI

*pp*

So let them sleep, while an-gels weep;

ALTI *pp*

So let them sleep, while an-gels weep;

TENORI *pp*

So let them sleep, while an-gels weep;

BASSI *pp*

So let them sleep, while an-gels weep;

(24) Adagio

*pp* *pp* *pp*

*pp* *pp* *pp*

*p* Hear - ing, they hear not, nei-ther see, Be - ing, they are not,  
*p* Hear - ing, they hear not, nei-ther see, Be - ing, they are not,  
*p* Hear - ing, they hear not, nei-ther see, Be - ing, they are not,  
*p* Hear - ing, they hear not, nei-ther see, Be - ing, they are not,

*pp* so it must be.  
*pp* so it must be.  
*pp* so it must be.  
*pp* so it must be.  
*pp* so it must be.

*p* *3* *3* *morendo*

**(25) Andante** (♩ = 69)

*pp*

26

*pp*

27 *animando*

*pp*

*pp*

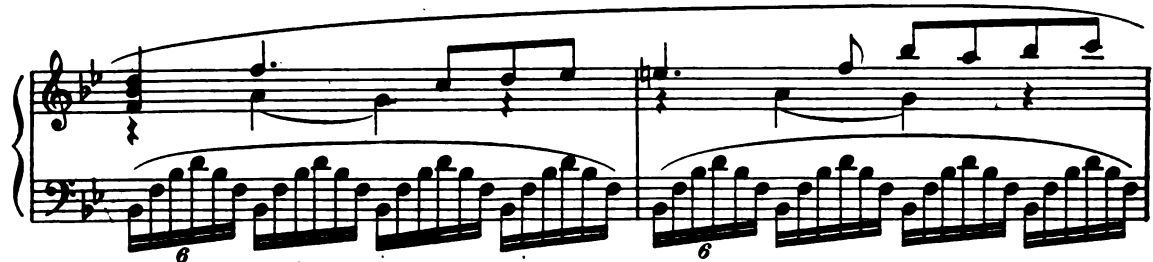
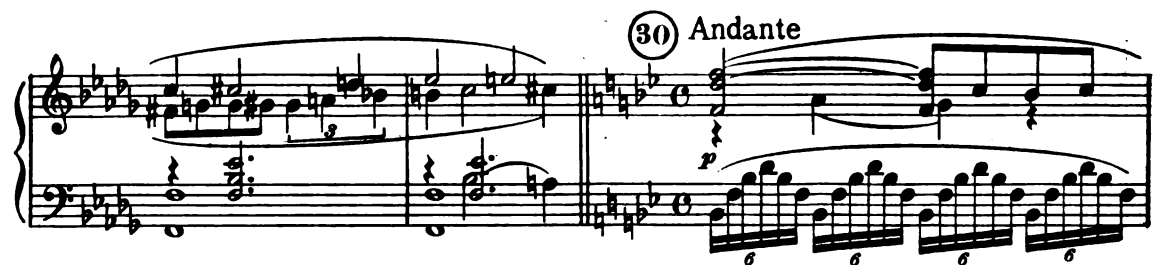
*pp*

*stringendo*

*mf*

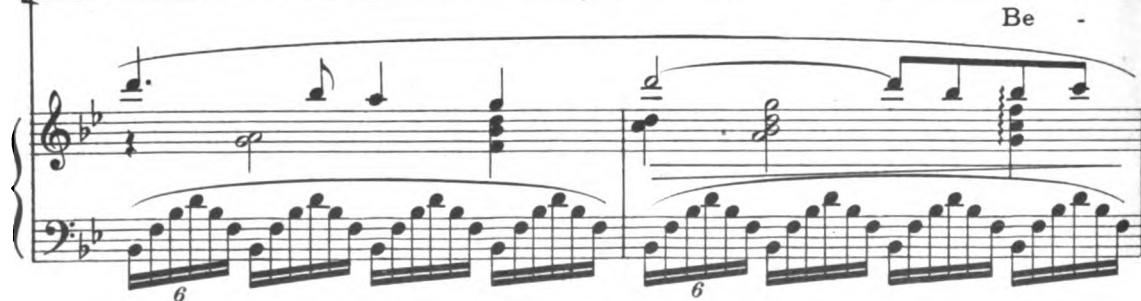
The musical score consists of six systems of piano music. The first system (measures 26-27) features a treble and bass staff with a key signature of two flats and a common time signature. Measure 26 is marked with a circled '26' and a piano (*pp*) dynamic. The second system (measures 28-29) continues the melodic and harmonic development. The third system (measures 30-31) begins with a circled '27' and the instruction 'animando'. The fourth system (measures 32-33) shows a continuation of the piece with various dynamics. The fifth system (measures 34-35) includes a 'stringendo' marking. The sixth system (measures 36-37) concludes the page with a mezzo-forte (*mf*) dynamic. The notation includes various musical symbols such as notes, rests, and accidentals.

This musical score is for a piano piece, measures 28-29. It is written for a grand piano with a treble and bass staff. The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The key signature is one flat (B-flat major or D minor). The score consists of six systems of music. The first system (measures 28-29) features a complex, fast-moving melody in the treble staff with many beamed sixteenth and thirty-second notes, and a supporting bass line. The second system continues this fast motion. The third system shows a change in texture with more sustained chords in the treble and moving lines in the bass. The fourth and fifth systems are characterized by dense, rapid chordal textures in both hands, with many beamed notes. The sixth system (measures 29-30) concludes the piece with a final, powerful chordal statement. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings like 's' (sforzando).



|  |         |           |
|--|---------|-----------|
|  | SOPRANI | <i>pp</i> |
|  | ALTI    | <i>pp</i> |
|  | TENORI  | <i>pp</i> |
|  | BASSI   | <i>pp</i> |

Be -





hold, be - hold the steeps of Heav'n il - lum'd, il -  
 hold, be - hold the steeps of Heav'n il - lum'd  
 hold, be - hold the steeps of Heav'n il - lum'd with  
 hold, be - hold the steeps of Heav'n il - lum'd with

*cresc.* *f* *cresc.* *f* *cresc.* *f* *cresc.* *f*

*pp*

lum'd with light! Be -  
 with light! Be - hold the  
 light, with light! Be - hold  
 light, with light! Be - hold

*p* *pp* *pp* *pp* *pp* *pp*

31

*pp*

3

hold! Be - hold!  
 steeps of Heav'n il - lum'd with light!  
 the steeps of Heav'n il - lum'd with light!  
 the steeps of Heav'n il - lum'd with light!

*pp* *pp*

2/4 2/4 2/4 2/4 2/4 2/4





feel, Through in-ter-stel-lar spac-es  
 feel, Through in-ter-stel-lar spac-es  
 feel, Through in-ter-stel-lar  
 as-pi-ra-tion feel, Through in-ter-stel-lar

*cresc.* *animato*  
*cresc.* *animato*  
*animato* *cresc.*  
*animato* *cresc.*

sweep-ing on To touch the  
 sweep-ing on To touch the  
 spac-es sweep-ing on To touch the  
 spac-es sweep-ing on To touch the

*f* *f* *f* *f*

33 33

burn-ing throne of Most  
 burn-ing throne of Most  
 burn-ing throne of Most  
 burn-ing throne of

High Be - ing, The cen - tre, *trattenuto dim.*  
 High Be - ing, The cen - tre, *dim. trattenuto*  
 High Be - ing, The cen - tre, *dim. trattenuto*  
 Most High Be - ing, The cen - tre, *trattenuto dim.*

white, in - tense, The One, *rit. p*  
 white, in - tense, The One  
 white, in - tense, The One  
 white, in - tense, The One

Self - mov'd. *ppa tempo*  
 Self - mov'd. *ppa tempo*  
 Self - mov'd. *ppa tempo*  
 Self - mov'd. *ppa tempo*  
 Self - mov'd. *a tempo*

## Allegro moderato

(34)

(35) 4 TENORI  
4 BASSI

Whence comes this glo - ry  
Whence comes this glo - ry

(35)

far a-bove the Earth, Which now seems lost to  
far a-bove the Earth, Which now seems lost to

Ser - aph's eyes in shad - ows, Cov-er-ing its

Ser - aph's eyes in shad - ows, Cov-er-ing its

The piano accompaniment consists of a treble and bass staff. The bass line features a prominent triplet pattern in the left hand, while the right hand provides harmonic support with chords and moving lines.

plan-et - beau - ty up?

plan-et - beau - ty up?

The piano accompaniment continues with the triplet motif in the bass. A *rit.* (ritardando) marking is placed above the piano staff towards the end of the system, indicating a gradual slowing down of the tempo.

36 Andante SOPRANI  
*p dolcissimo*

Its bos - om'd hills, its moun - tain peaks, its

Andante

*pp*

This system begins with a circled number 36, followed by the tempo marking 'Andante' and the vocal instruction 'SOPRANI p dolcissimo'. The piano part is marked *pp* (pianissimo). The bass line continues with the triplet pattern, and the right hand features sustained chords.

sea, Whose heav - ing waves en -

The piano accompaniment continues with the triplet pattern in the bass. The vocal line concludes with a final note on 'en -'.



com - pass all are dimm'd, *p* E - clips'd.

— by neth - er forc - es, mur - ky forms

*p* That stealth - y *mf* stretch a - cross the Way of

*p* Light! *mf* Yet to the vi - sion

of our in - ward eye The mys - tic

founts of Light re - veal - ed are.

From ag - o - ny of spir - it, deep, su -

preme, Un - known ex - cept to One.

di - vine - ly pure, An an - -

- guish - ed and strong\_ sould\_

*p* pray'r\_ *pp* is born.

*poco a poco agitato*



*pp* He, the Far - see-ing One, *pp* a - lone, a -

(38) *p* part, *p* Kneels in the sleep - ing si - - lence,

*p* Knows the ter - ror a - bout to hurl its scorch-ing ven-om forth

*mf* Up - on the lit - tle rea-son-ing heart of man.

39

Allegro molto



39

Allegro molto (♩ = 132)



SOPRANI

*p* Not one is there to watch, *p* not

ALTI

*p* Not one is there to watch, *p* not

TENORI

*p* Not one is there to watch,

BASSI

*p* Not one is there to watch,



one to pray, Not one to  
 one to pray, Not one to  
 not one to pray, Not  
 not one to pray, Not  
 tend the sud - den, won - drous birth of ra -  
 tend the sud - den, won - drous birth of ra -  
 one to tend the sud - den, won - drous birth of  
 one to tend the sud - den, won - drous birth of  
 - - dant blos - - soms on the grow - ing  
 - - dant blos - - soms on the grow - ing  
 ra - dant blos - - soms on the grow -  
 ra - - dant blos - - soms on the grow

Tree of Life.

Tree of Life.

- ing Tree of Life.

- ing Tree of Life.

40

Oh, why

Oh, why

Oh, why

Oh, why

thus let Love's per - fect mo - - - ment

thus let Love's per - fect mo - - - ment

thus let Love's per - fect mo - - - ment

thus let Love's per - fect mo - - - ment

44

41

die?

die?

die?

die?

41

*f*

*dim.*

*p*

Why see they not that Hate is

*pp*

watch - ing fierce, that Hate, that

*p*

Why see they not that Hate is watch - ing



Hate, that Hate is watching fierce, that  
 fierce, that Hate *mf* is watch - ing  
 Why see they not that

Hate is watch - ing fierce,  
 fierce, that Hate is watch - ing fierce,  
 Hate is watch - ing fierce, that Hate  
 Why see they not that Hate is

that *cresc.* Hate is watch - ing fierce, that  
 is watch - ing fierce, that  
 watch - ing fierce, that Hate is watch ing

Why see they not that Hate is  
Hate is watch - ing fierce, that Hate is  
Hate is watch - ing fierce, that Hate is  
fierce, that Hate is

watch - ing fierce up - on The bor - ders of the  
watch - ing fierce up - on The bor - ders of the  
watch - ing fierce up - on The bor - ders of the  
watch - ing fierce up - on The bor - ders of the

night, ea - ger to  
night, ea - ger to  
night, ea - ger to  
night, ea - ger to

B.M.Co. 2704

plunge In end - less  
 plunge In end - less  
 plunge In end - less  
 plunge In end - less

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

woe man's up - ward striv - ing  
 woe man's up - ward striv - ing  
 woe man's up - ward striv - ing  
 woe man's up - ward striv - ing

soul?  
 soul?  
 soul?  
 soul?

*cresc. molto*  
*ff*

43



The image displays a page of musical notation, likely for piano, consisting of six systems of staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'ff' and 's'. The first system shows a complex melodic line in the right hand and a more rhythmic accompaniment in the left hand. The second system features a 'ff' marking and a 's' marking. The third system is marked with a circled '44' and continues with similar notation. The fourth system shows a 's' marking and a 'ff' marking. The fifth system includes a 's' marking and a 'ff' marking. The sixth system concludes the page with a final chord and a 's' marking.

45

## Moderato

pp

*dim.*

*poco a poco rit.*

pp

Detailed description: This block contains the piano accompaniment for measures 45 through 53 of the Moderato section. The music is written for piano in a key with four flats (B-flat major or D-flat minor) and a 2/4 time signature. It features a variety of textures, including chords, arpeggios, and melodic lines in both the treble and bass staves. Dynamic markings include *pp* (pianissimo) at the beginning and end, and *dim.* (diminuendo) in the middle. The tempo marking *Moderato* is at the top, and *poco a poco rit.* (poco a poco ritardando) is written above the final measures.

46

## Adagietto

SOPRANI

pp

In Par - a - dise

*poco*

ye pluck'd the Life-tree's fruit

ALTI I

pp

In Par - a - dise

*poco*

ye pluck'd the Life-tree's fruit

ALTI II

pp

In Par - a - dise

*poco*

ye pluck'd the Life-tree's fruit

## Adagietto (♩ = 66)

46

pp

Detailed description: This block contains the piano accompaniment for measures 46 through 50 of the Adagietto section. The music is written for piano in a key with four flats (B-flat major or D-flat minor) and a 2/4 time signature. It features a variety of textures, including chords, arpeggios, and melodic lines in both the treble and bass staves. Dynamic markings include *pp* (pianissimo) at the beginning. The tempo marking *Adagietto* and the tempo indication *(♩ = 66)* are at the top.

And so fore-went the strength Love's guer-don gave,

And so fore-went the strength Love's guer-don gave,

And so fore-went the strength Love's guer-don gave,

And let forth toil and want and wom-an's pain.

And let forth toil and want and wom-an's pain.

And let forth toil and want and wom-an's pain.

Be-hold! The way is shown to sa-cred joy,

Be-hold! The way is shown to sa-cred joy,

Be-hold! The way is shown to sa-cred joy,

Three voices (Soprano, Alto, Tenor) and piano accompaniment. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The tempo is marked with a common time signature (C). The lyrics are: "To throw a - side self - love and hate and sloth, To will all".

Three voices and piano accompaniment. The lyrics are: "e - vil un - to death, to let The heart as - pire -". Dynamic markings include *pp* (pianissimo) and *p* (piano).

Three voices and piano accompaniment. The lyrics are: "to what - so - ev - er things Are love - ly and of beau -". Dynamic markings include *f* (forte) and *p* (piano).

(47) *pp*  
- ti-ful re - port.  
*pp*  
ful re - port.  
*pp*  
ful re - port.

(47)

(48) SOPRANI I *pp*  
They sleep!  
SOPRANI II *pp*  
They sleep!

ALTI I *pp*  
They sleep!  
ALTI II *pp*  
They sleep!

(48)

*pp*  
Love's guer-don is a - gain put by.

*pp*  
Love's guer-don is a - gain put by.

*pp*  
Love's guer-don is a - gain put by.

*pp*  
Love's guer-don is a - gain put by.

*pp*

(49) Molto agitato (quasi allegro)  
SOPRANI

ALTI  
*mf*  
A - bove this hor - ror in the

TENORI  
*mf*  
A - bove this

BASSI

(49) Molto agitato (quasi allegro)

*mf*  
A - bove this hor - ror, A - bove the woe  
sick-en-ing dark, A - bove the woe

hor - ror in the sick-en-ing dark, A - bove the

A - bove this hor - ror, A - bove the woe



*cresc.* *3*  
the passionate grief that rends His heart,  
*cresc.* *3*  
the passionate grief that rends His heart,  
woe the passionate grief that rends His  
the passionate grief that rends His

*cresc.* *3*  
Grave e poco a poco sminuendo

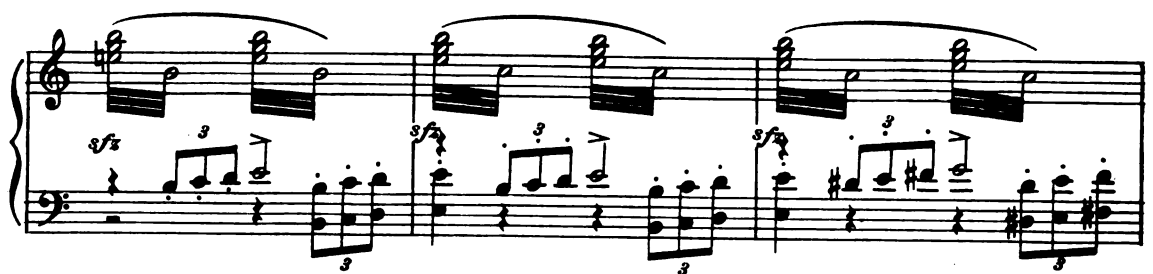
*ff* Love tri - umphs, *dim.* Love *dim.*  
Love tri - umphs, *dim.* Love  
heart, Love tri -  
heart, Love *ff*  
Grave e poco a poco sminuendo *8* *dim.*

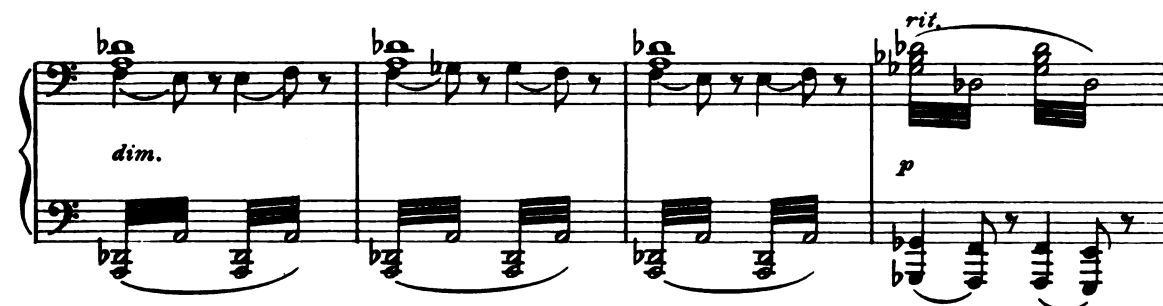
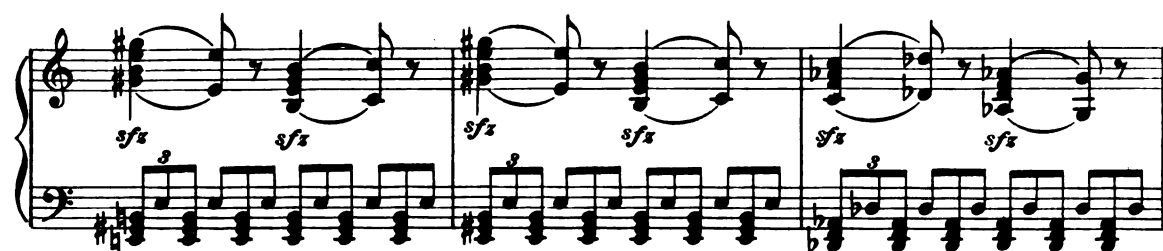
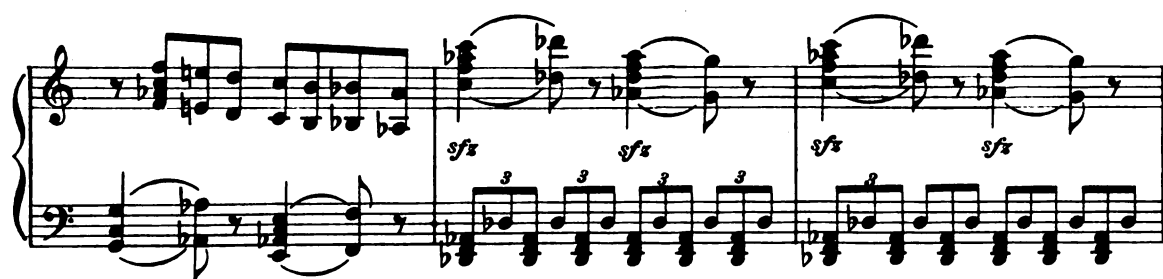
tri - umphs in - fi - nite and calm. *p* *mf*  
tri - umphs in - fi - nite and calm. *p* *mf*  
umphs, Love tri-umphs in - fi - nite and calm. *dim.* *p* *mf*  
tri - umphs in - fi - nite and calm. *p* *mf*





## 52 Allegro assai (♩=160)





Andante come prima

54

*dim.* *pp* *pp*

*pp*

TENORI *pp* 55

What sud den fear is this,

BASSI *pp*

What sud den fear is this,

55

*mf* *pp* *p*

*p* Trem-bling through the vasts *mf* of space?

*p* Trem-bling through the vasts *mf* of space?

*p* *sf*

(56) Allegro assai (♩=152)

*p* *mp*

*cresc.*

SOPRANI

See! Torch - es flare and hiss!

ALTI

See! Torch - es flare and hiss!

TENORI

See! Torch - es flare and

BASSI

See!

*f* *p* *f* *8* *3*

See! With - ing,  
See! With - ing,  
hiss! See!  
Torch - es flare and hiss, See!

**SOPRANI**  
light each ghast-ly face!

**ALTI I**  
Torch - es flare and

**ALTI II**  
light each ghast-ly face

**TENORI**  
See! Writh - ing,

**BASSI**  
See!

See! Torch - es flare and

hiss, Torch - es flare,

Torch - es flare and hiss, Torch - es flare,

light each ghastly face,

See! See!

hiss, Torch - es flare, See!

(Alti) Torch - es flare,

(Tenori) Writh - ing, light each ghastly face.

(Bassi) Torch - es flare, Torch - es flare and

See!  
See!  
hiss.

hiss.

58  
Torch - es flare and hiss,  
See, Torch - es flare and hiss,  
*f* *pronunziato*  
A whelm - ing mul - ti - tude,  
*f* *pronunziato*  
A whelm - ing mul - ti - tude,

58



Torch - es flare and hiss, See!

Torch - es flare and hiss!

Mur - mur - ing hoarse in rage un - pent!

Mur - mur - ing hoarse in rage un - pent!

Writh - ing, light each gha - st - ly face!

See! Writh - ing, light each gha - st - ly

A shock of wea - pons rude,

A shock of wea - pons rude,

See! Torch - es flare and hiss.

face! Torch - es flare and hiss!

Clos - ing in with swift in - tent. With -

Clos - ing in with swift in - tent. With -



Torches flare and hiss, Torches flare. and hiss,  
SOPRANI II Torches flare and hiss, Torches  
ALTI I Torches flare and hiss, Torches flare,  
ALTI II Torches flare and hiss, Torches flare and hiss,  
TENORI in their treacher-ous clasp Swarming in the night-black way, What  
BASSI in their treacher-ous clasp Swarming in the night-black way, What

(59) L'istesso tempo

(60)  
Torches flare, Torches flare and hiss.  
flare, Torches flare, Torches flare and hiss.  
Torches flare and hiss, Torches flare and hiss.  
Torches flare and hiss, Torches flare and hiss.  
vic - - tim would they grasp, Com-ing poi-son-fang'd to slay?  
vic - - tim would they grasp, Com-ing poi-son-fang'd to slay?

(60)

First system of piano accompaniment. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line with eighth notes. A fortissimo (*ff*) dynamic marking is present in the middle of the system.

Second system of piano accompaniment. The right hand continues with complex chordal textures and eighth-note runs. The left hand maintains a consistent eighth-note bass line.

Third system of piano accompaniment. It begins with a measure rest in the right hand, followed by a change in the right hand's texture. A piano (*pp*) dynamic marking is indicated. The measure number 61 is circled above the first measure of the right hand.

Andante molto sostenuto (♩ = 72)

Fourth system of piano accompaniment. The right hand features a melodic line with eighth-note patterns, and the left hand continues with a bass line. A mezzo-forte (*mf*) dynamic marking is present.

Vocal staves for Soprano, Alto, Tenor, and Bass. Each part has a vocal line with lyrics. The lyrics are "Oh, mar - vel-lous!". The dynamics for each part are marked as *p* and *mf*.

Fifth system of piano accompaniment. The right hand features a melodic line with eighth-note patterns, and the left hand continues with a bass line. A mezzo-forte (*mf*) dynamic marking is present.

A-bout the throne on high, The glow - ing light is

A-bout the throne on high, The glow - ing light is

A-bout the throne on high, The glow - ing light is

A-bout the throne on high, The glow - ing light is

*p*

sud-den - ly trans-fus'd With wave on wave of

sud-den - ly trans-fus'd. With wave on wave of

sud-den - ly trans-fus'd. With wave on wave of

sud-den - ly trans-fus'd. With wave on wave of

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

blood - red splen - - dor!

blood - red splen - - dor!

blood - red splen - - dor!

blood - red splen - - dor!

62

Wings like un-to those of an - gels seem to spread In droop-ing

Wings like un-to those of an - gels seem to spread In droop-ing

Wings like un-to those of an - gels seem to spread In droop-ing

Wings like un-to those of an - gels seem to spread In droop-ing

62

ten - der-ness to-ward the Earth, Flash - ing a -

ten - der-ness to-ward the Earth, Flash - ing a -

ten - der-ness to-ward the Earth,

ten - der-ness to-ward the Earth,

The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic foundation with similar rhythmic patterns. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

far their crimson ma - jes - ty.

far their crimson ma - jes -

Flash - ing a - far their crimson ma - jes -

Flash - ing a - far their crimson ma - jes -

The piano accompaniment continues with the same melodic and harmonic patterns as the first system, maintaining the 4/4 time signature and three-flat key signature.



ty. The Heav'ns are tell-ing

ty. The Heav'ns are tell-ing

ty. The Heav'ns are tell-ing

ty. The Heav'ns are tell-ing

*p* *cresc.* *f*

Love's great sac - ri - fice In strange and aw - ful

Love's great sac - ri - fice In strange and aw - ful

Love's great sac - ri - fice In strange and aw - ful

Love's great sac - ri - fice In strange and aw - ful

*mf*

Beau - ty, an ec - sta - sy of Pain!

Beau - ty, an ec - sta - sy of Pain!

Beau - ty, an ec - sta - sy of Pain!

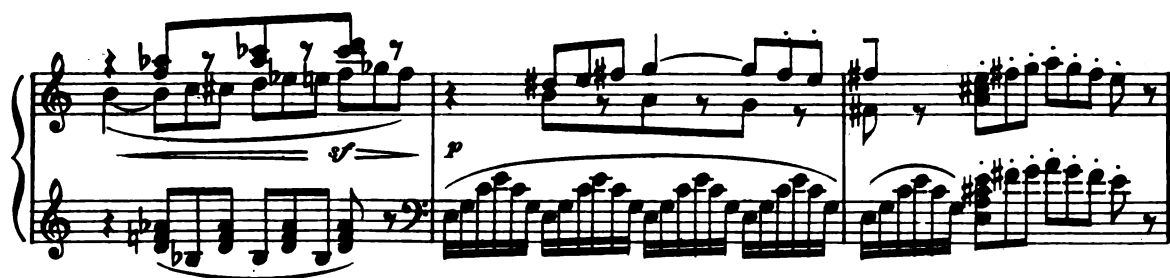
Beau - ty, an ec - sta - sy of Pain!

(♩ = ♩)

64 Allegro (♩ = 144)

*dim.*





65 L'istesso tempo (♩ = ♩)

BASSI



dull - eyed sleep - ers wake

The first system of the musical score. The vocal line is in the upper staff, starting with a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment consists of two staves. The right hand plays a continuous eighth-note pattern in the treble clef, while the left hand plays a similar pattern in the bass clef. The key signature has one sharp (F#), and the time signature is 3/4.

*pp*  
At last they see

The second system of the musical score. The vocal line begins with a rest, followed by a half note B3, a quarter note C4, and a half note D4. The piano accompaniment continues with the same eighth-note patterns as in the first system. The key signature changes to two sharps (F# and C#).

a pas - sion - calm - ed face,

The third system of the musical score. The vocal line starts with a rest, followed by a half note B3, a quarter note C4, a quarter note D4, and a half note E4. The piano accompaniment continues with the same eighth-note patterns. The key signature changes to two sharps (F# and C#).

*pp*  
A brow through

The fourth system of the musical score. The vocal line begins with a rest, followed by a half note B3, a quarter note C4, and a half note D4. The piano accompaniment continues with the same eighth-note patterns. The key signature changes to two sharps (F# and C#).

which the heart's blood bursts,

the seal of woe,

a - bout to brim the cup of

66 *Sempre allegro*

Life.

*Sempre allegro* (♩ = 112)

66

*p marcato cresc.*

SOPRANI *At* last they see in - car - nate

ALTI *At* last they see in - car - nate

TENORI *At* last they see in - car - nate

BASSI *At* last they see

*At* last they see

Hate a - lert, A - las, Too late!

Hate a - lert, A - las, Too late!

in - car - nate Hate a - lert, A - las, Too

in - car - nate Hate a - lert, A - las, Too

**Animato**

They draw a use - less sword, With cow - ard hearts,

They draw a use - less sword, With cow - ard hearts,

late!

late!

**Animato (♩ = 120)**

They draw a use - less

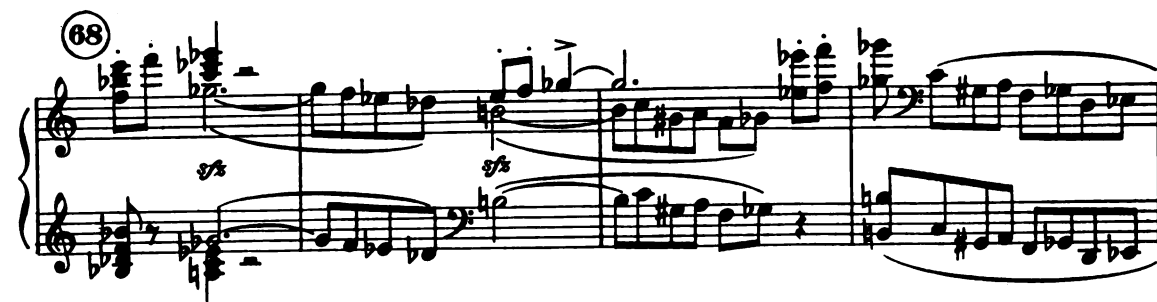
They flee by hid-den paths. In  
 They flee by hid-den paths. In  
 sword, With cow-ard hearts, They flee by hid - den paths.  
 sword, With cow-ard hearts, They flee by hid - den paths.

*rit. cresc.*  
 fear, up-on the high-ways, they de- *ff*  
 fear, up-on the high-ways, they de- *ff*  
 In fear, up-on the high-ways, they de- *ff*  
 In fear, up-on the high-ways, they de- *ff*

ny.  
 ny.  
 ny.  
 ny.

*Meno mosso (♩ = 88)*  
*a tempo (♩ = 100)*





69 Andante  
SOPRANI  
*pp*  
Le - - gions of an - gels watch and guard Him

ALTI I  
*pp*  
Le - - gions of an - gels watch and guard Him

ALTI II  
*pp*  
Le - - gions of an - gels watch and guard Him

69 Andante (♩ = 92)  
*pp*

well, Him, whom with rage the heathen compass round.

well, Him, whom with rage the heathen compass round.

well, Him, whom with rage the heathen compass round.

This is their hour! The pow'r of dark-ness lives.

This is their hour! The pow'r of dark-ness lives.

This is their hour! The pow'r of dark-ness lives.



## Meno Andante

*p*

From cav - erns dim of fat - u-ous mind Rolls

*p*

From cav - erns dim of fat - u-ous mind Rolls

*p*

From cav - erns dim of fat - u-ous mind Rolls

## Meno Andante (♩ = 63)

*cresc.*

up the smoke of smouldering thought. Grim shapes take form to seize and choke all

*cresc.*

up the smoke of smouldering thought. Grim shapes take form to seize and choke all

*cresc.*

up the smoke of smouldering thought. Grim shapes take form to seize and choke all

*cresc.*

## SOPRANI I



## SOPRANI II



## ALTI I



## ALTI II



*agitato*  
*cresc.*



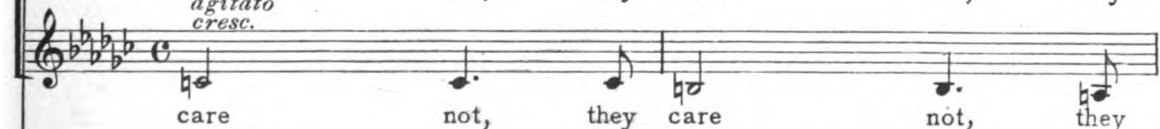
*agitato*  
*cresc.*



*agitato*  
*cresc.*



*agitato*  
*cresc.*



*agitato*



care not, care not, whith-er lies the Way

care not, they care not, whith-er lies the

care not, they care not, they care not,

care not, they care not,

calmando

calmando

calmando

calmando

71 Andante come prima

of Light.

Way of Light.

whith-er lies the Way of Light.

whith-er lies the Way of Light.

71 Andante come prima

Handwritten musical score for 'The Rose Tree'. The score is written on two systems of grand staves (treble and bass clef). The first system includes dynamic markings *p* and *pp*. The second system ends with a 6/4 time signature. The notation includes various musical symbols such as notes, rests, and accidentals.

72 *pp* *poco cresc.*

73 *più cresc.* *stringendo* *molto cresc.*

74 Più mosso

SOPRANI

ALTI

TENORI

Torch-es flare

BASSI

Torch-es

74 Più mosso (♩=100)

Torch-es flare and hiss, Torch-es flare, Torch-es flare and  
 Torch-es flare and hiss,  
 Torch-es hiss, Torch-es flare,  
 flare, Torch-es hiss, Torch-es flare,  
 hiss, Torch-es flare, Torch-es flare,  
 Torch-es flare and hiss, Torch-es flare and  
 Torch-es hiss, Torch-es flare, Torch-es hiss,  
 Torch-es hiss, Torch-es flare, Torch-es

The musical score consists of two systems. Each system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part features a complex, rhythmic accompaniment with many beamed sixteenth and thirty-second notes. The lyrics are distributed across the vocal staves, with some words appearing on multiple staves. The score is written in a key with one sharp (F#) and a common time signature (C). Dynamics include *f* (forte) and *sf* (sforzando).

Torch - es hiss, And with a Kiss, a Kiss of  
 hiss, And with a Kiss, a Kiss of  
 And with a Kiss, a Kiss of  
 hiss, And with a Kiss, a Kiss of

hate He is be - trayed! *cresc.* *ff* 75  
 hate He is be - trayed! *cresc.* *ff* 8  
 hate He is be - trayed! *cresc.* *ff* 8  
 hate He is be - trayed! *cresc.* *ff* 6 75



This page contains five systems of musical notation for piano. Each system consists of a grand staff with a treble and bass clef. The music is written in a key with three flats (B-flat, E-flat, and A-flat). The notation includes complex chords, often with multiple ledger lines above the treble staff, and various melodic lines in both hands. Dynamic markings such as *sf* (sforzando) and *pp* (pianissimo) are present. There are also markings for slurs and accents. The piece appears to be a single-movement work, possibly a sonata or a study, given the technical complexity of the chords and the flowing nature of the bass lines.



**76** *molto agitato* *ff*

Oh, thou, — most wretch - ed, mis - er - a - ble

Oh, thou, — most wretch - ed, mis - er - a - ble

Oh, thou, — most wretch - ed, mis - er - a - ble

Oh, thou, — most wretch - ed, mis - er - a - ble

**76** *molto agitato* *ff*

one, The high - - est in the

one, The high - - est in the

one, The high - - est in the

one, The high - - est in the

hier - arch - y of shame, Thou hast the

hier - arch - y of shame, Thou hast the

hier - arch - y of shame, Thou hast the

hier - arch - y of shame, Thou hast the

The piano accompaniment consists of a right-hand part with triplet eighth notes and a left-hand part with chords and single notes.

glo - - ry of the world un - - done,

glo - ry of the world un - - done,

glo - ry of the world un - - done,

glo - ry of the world un - - done,

The piano accompaniment continues with triplet eighth notes in the right hand and chords in the left hand.

E - ven in Hell thou shalt not win ac -

E - ven in Hell thou shalt not win ac -

E - ven in Hell thou shalt not win ac -

E - ven in Hell thou shalt not win ac -

claim A - mong the damn'd the low - est shalt thou

claim A - mong the damn'd the low - est shalt thou

claim A - mong the damn'd the low - est shalt thou

claim A - mong the damn'd the low - est shalt thou

be And all shall ev - er

be And all shall ev - er

be And all shall ev - er

be And all shall ev - er

mock and jibe at thee,

mock and jibe at thee,

mock and jibe at thee,

mock and jibe at thee,

In - car - nate Love,  
 In - car - nate Love,  
 In - car - nate Love,  
 In - car - nate Love,

The piano accompaniment consists of a right-hand part with dense sixteenth-note chords and a left-hand part with a more rhythmic, eighth-note pattern. The key signature has four flats (B-flat, E-flat, A-flat, D-flat).

mis - er - a - ble one,  
 O mis - er - a - ble one,  
 O mis - er - a - ble one,  
 O mis - er - a - ble one,

The piano accompaniment continues with similar textures, featuring chords and moving lines in both hands. The key signature remains four flats.

For this world's gain be -

For this world's gain be -

For this world's gain be -

For this world's gain be -

tray'd! This hast thou

tray'd! This hast thou

tray'd! This hast thou

tray'd! This hast thou

78 Allegro moderato

done.

done.

done.

done.

78 Allegro moderato (♩ = 120)

*ff*

*stringendo poco a poco*

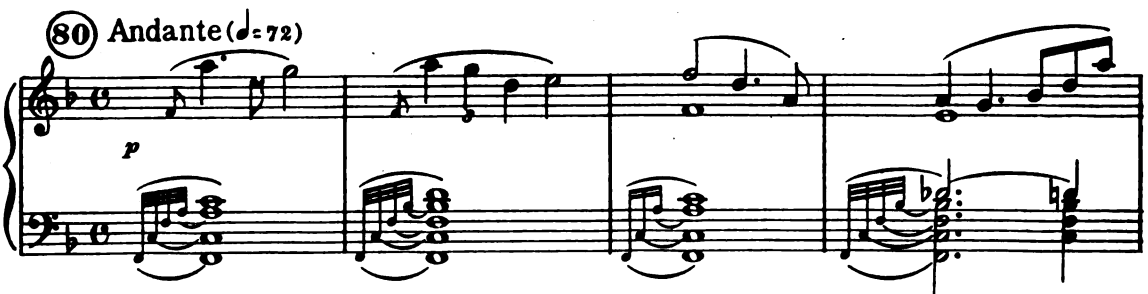
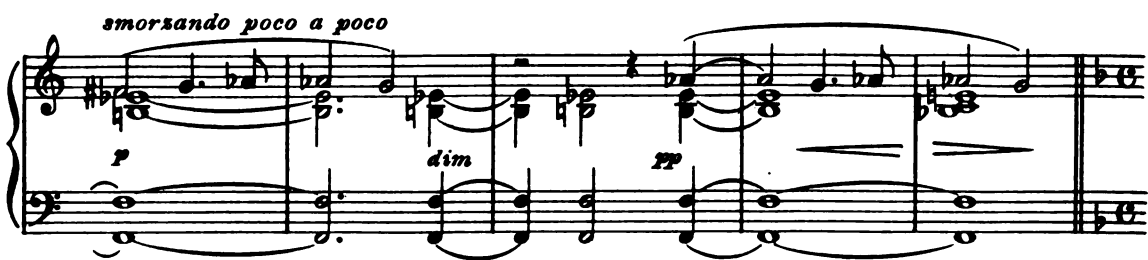
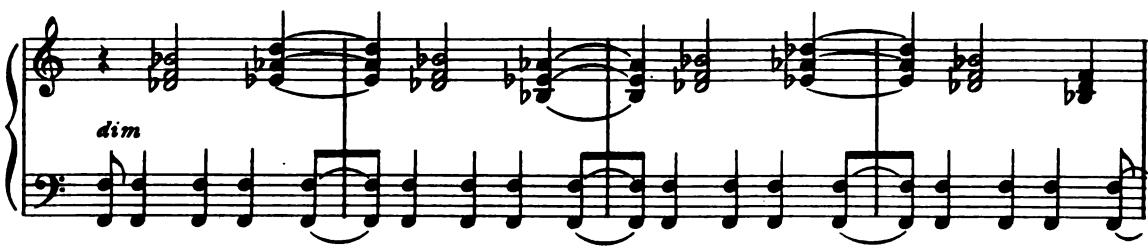
*mf*

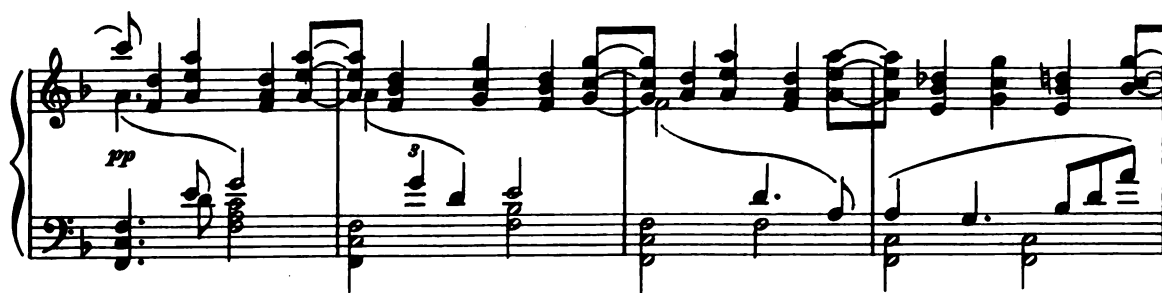
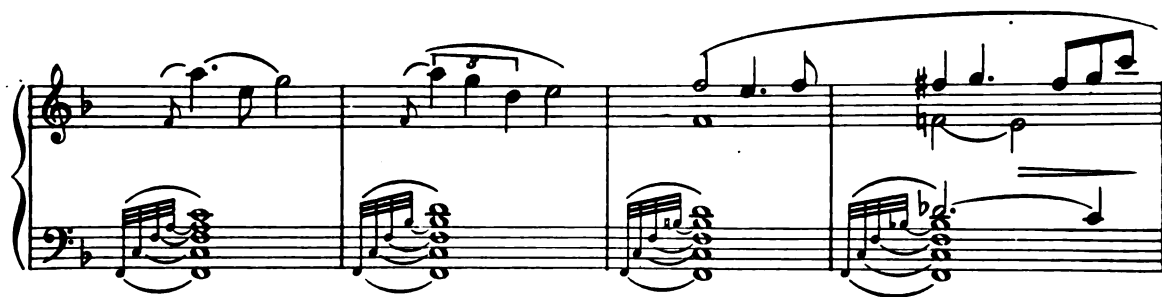
*cresc.*

79 Allegro molto

*f sempre cresc.*







TENORI I *pp*  
Heark - en!

TENORI II *pp*  
Heark - en!

BASSI I *pp*  
Heark - en!

BASSI II *pp*  
Heark - en!



(81)

all ye that sleep, all ye that hate,  
all ye that sleep, all ye that hate,  
all ye that sleep, all ye that hate,  
all ye that sleep, all ye that hate,

*p*

All ye that bear the yoke of lone - ly vi - sion,  
All ye that bear the yoke of lone - ly vi - sion,  
All ye that bear the yoke of lone - ly vi - sion,  
All ye that bear the yoke of lone - ly vi - sion,

(82)

*p* How all God's star - ry worlds, their  
*p* How all God's star - ry worlds, their  
*p* How all God's star - ry worlds, their  
*p* How all God's star - ry worlds, their

*p*

an - cient song Re - new; How all God's

an - cient song Re - new; How all God's

an - cient song Re - new; How all God's

an - cient song Re - new; How all God's

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

star - ry worlds their an - - - cient song Re -

star - ry worlds their an - - - cient song Re -

star - ry worlds their an - - - cient song Re -

star - ry worlds their an - - - cient song Re -

*f*

*f*

*f*

*f*

*f*

(83)

new. The strange, glad

new. The strange, glad

new. The strange, glad

new. The strange, glad

*ff*

*mf* mu - sic pierc - es light And dark with

*mf* mu - sic pierc - es light And dark with

*mf* mu - sic pierc - es light And dark with

*mf* mu - sic pierc - es light And dark with

*ff*

ten - der sol - vent har - mo - ny. Like

ten - der sol - vent har - mo - ny. Like

ten - der sol - vent har - mo - ny. Like

ten - der sol - vent har - mo - ny. Like

*dim.* *p*

shad - ows lost in noon - day, e - vil fades Beneath the

shad - ows lost in noon - day, e - vil fades Beneath the

shad - ows lost in noon - day, e - vil fades Beneath the

shad - ows lost in noon - day, e - vil fades Beneath the

*pp* *p*



*cresc.* *f* *mf*

ho - li - ness of bruise - Love Whose mer - cy and com -

*cresc.* *f* *mf*

ho - li - ness of bruise - Love Whose mer - cy and com -

*cresc.* *f* *mf*

ho - li - ness of bruise - Love Whose mer - cy and com -

*cresc.* *f* *mf*

ho - li - ness of bruise - Love Whose mer - cy and com -

*cresc.* *f* *mf*

ho - li - ness of bruise - Love Whose mer - cy and com -

85 Un poco Allegro

*mf*

pas - sion wan - eth not.

*mf*

pas - sion wan - eth not.

*mf*

pas - sion wan - eth not.

*mf*

pas - sion wan - eth not.

85 Un poco Allegro (♩ = 80)

*f* *p* *pp* *poco*

86 SOPRANI *p*

With yearn-ing wings un - fold - ed,

*fp*

*cresc.*

hov - er-ing down, We shel - ter'd Him. A-bout Him

swift - ly closed The cru - el shames and tor-tur-ing pains of death,

*cresc.*

## Adagio

While Love in sac-ri-fice was giv-en

(87) Andante, ma sostenuto

pow'r.

SOPRANI *p* The star - ry sym - pho - ny sweeps on

ALTI *p* The star - ry sym - pho - ny sweeps on

TENORI *p* The star - ry sym - pho - ny sweeps on

BASSI *p* The star - ry sym - pho - ny sweeps on

The star - ry sym - pho - ny sweeps on

and sings Ex-alt - ed in the hu - man

and sings Ex-alt - ed in the hu - man

and sings Ex-alt - ed in the hu - man

and sings Ex-alt - ed in the hu - man

soul. Through Him,

soul. Through Him,

soul. Through Him,

soul. Through Him,

through Him, through Him all prom - - is -

through Him, through Him all prom - - is -

through Him, through Him all prom - is - es for -

through Him, through Him all prom - - is -

(89)

*dim.* es for-ev - er are ful - filled, *p* All tears are wiped a-way,

*dim.* es for-ev - er are ful - filled, *p* All tears are wiped a-way,

*dim.* ev - er are ful - filled, *p* All tears are wiped a-way,

*dim.* es for-ev - er are ful - filled, *p* All tears are wiped a-way,

*dim.*

all things — made new.

all things made new.

all things made new.

all things made new.

*pp*

*pp*

*pp*

*pp*

*cresc.*

*sf*

*pp*











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